

✓ ADVICE FOR THE HOLIDAYS.

At the last recital for the year recently given by the vocal students in the Utica (N. Y.) Conservatory of Music, Mr. John Towers gave some excellent advice concerning the duties of pupils when on vacation. Among other things he said:

There is a time for everything, and I hold, as I know most of you do, that holiday time is the proper season for relaxation, rest and merry-making. Were you, for instance, to go on working during this period as regularly, systematically and perseveringly as many—but not all—of you have done during the past school year, you would be doing a very foolish and imprudent thing, inasmuch as you might, possibly, break down under the strain and thus undo all that has been done. Without health and bodily vigor all intellectual acquirements are null and void. *Mens sana in corpore sano* is a maxim as old as the rocks, and almost as tangible and eternal. For my part, I do not apprehend that very many of you will do anything so rash as to overwork yourselves, either at musical or other studies, in holiday time, or run any undue risk of bringing on brain fever from the severe mental strain and application. Indeed, in my 34 years' experience as a vocal teacher, and 16 more years as a vocal student—50 moral years in all—I have rarely known of that part of the anatomy being seriously disturbed or jeopardized by overwork. On the contrary, I have trained hundreds and hundreds of aspirants for vocal fame and fortune, whose brains, in many cases, have, it is true, languished and died, not, however, from overwork, but simply from inanition, brought about by want of effort and exercise. So, you need have little fear of this dire calamity, either now or at any subsequent period of your mortal life. You may take my word for it that you may work early and late and never stop working, without much risk to your brain, providing, of course, that you observe the well regulated and systematic.

It is neither expected nor desired that any of you shall do much serious study in the ten weeks following the oncoming commencement day. You might, however, with certain advantage, do just work enough to keep the muscles flexible and the brain free from cobwebs and rust. Remember, there is no such thing as standing still. You must either go backward or forward. *Stillstehen ist zurückgehen*. You will the more fully realize this when you remember that the stock of human knowledge is so vast as to be practically limitless and boundless, and that the more you traverse it the farther off seems to be the coveted goal of crowding a horizon. You will also the better understand that, although some of you fancy you know a great deal, that you do not know all by millions of tons! This apparently distressing reflection need not discourage you, nor deter you from honestly trying to succeed. Be encouraged by the thought that everything

which has already been accomplished by brainy, persevering and wide awake men and women in all ages of the world can again be accomplished by oncoming men and women of similar grit. There never yet was a human difficulty which has not been overcome, and what is more there never will be. Go to your well-earned holiday with this idea uppermost in your minds; get all the pleasure, rest and relaxation you possibly can, but also strive to get additional knowledge, or at least let none of that slip which you already possess. It may be true that "All work and no play makes Jack a dull boy." It is undoubtedly true that "All play and no work makes Jack a jackass," with ample apologies to that much abused and much underrated quadruped!

ANCIENT MUSICAL MYSTIC.

Every nation in ancient times had its peculiar instrument of music. Their origin leads us back to remote antiquity.

Each instrument has its peculiar use among different people. The Chinese, in their war music, employ bells and triangles. With the Roman the trumpet indicated the assembling of the troops, the horn announced the coming of the general, and the horn gave the signal of retreat. It was to the sound of these instruments combined—discordant, shrill, deafening—that they threw themselves on the ranks of the enemy.

Among the Egyptians bells, in conjunction with timbrels, served to form a species of military harmony. The Hebrew soldier employed the horn, the trumpet, the timbrel, and the sackbut, an instrument somewhat resembling the trombone.

The Romans took cities to the sound of the trumpet and horn; the Egyptians, Arabians, and ancient Germans went to battle to the beating of drums, the sound of the flute, the cymbal, and the clarion.

The music attached to the Roman legions had made much progress at the time of the conquest of the Gauls; but, dating from this epoch, it became more and more feeble. The soldiers of France preserved the clarion and trumpet of Caesar's armies, but the custom of making music with them was insensibly lost.

At the commencement of the Middle Ages the instruments handed down and preserved were useful merely in rallying the soldiers, calling them to battle, and making them endure with calm the fatigues of a march. At this time the method of the Romans had entirely disappeared. About this period the French minstrels occasionally began to accompany the troops to battle. Their instruments were the rebeck, a little three-stringed viola, bagpipe, and flute or pipe.

About the year 1380 they began to use the clarion, an instrument derived from the Moors, who introduced it into Spain and Africa. The cornet, another instrument, made its appearance about the same time. It was about this time also that the adventurous Italian bands recovered the use of military music, which soon spread among the other nations of Europe. To the drums and trumpets they joined the flute, fife, and pandean pipes. The drum was then played with a single stick.

Anton Rubinstein has decided to retire from public life. The announcement has caused deep regret among his numerous admirers. An eminent musician, at present concertizing in America, and for a number of years has enjoyed the Russian composer's confidence, in speaking of the matter said: "Rubinstein has persistently refused all offers to travel either abroad or in America as concert pianist. These offers, as he will readily understand, were exceedingly generous from the financial point of view. Rubinstein's remark after each refusal was always the same: 'I have given the best years of my life to studying the piano. I have ruined my health and strength in accomplishing it. I compose works that surpass in value the best of my accomplishments as an executant. No one will listen to them. It is always 'play,' 'play.' If they will not listen to my compositions they will also not bear me play.'" The present public announcement by the pianist-composer that he will pass the remainder of his life in retirement in Russia was doubtless sustained by the unyielding attitude maintained by the critics toward his opera.

Joseph Bennett tells the following interesting little tale: "Amateurs familiar with Schumann's 'Humoresque' will remember that the section headed 'Einfach und Zart' is interrupted by a short intermezzo, wholly different in character from the context. Thereby hangs a tale which shows how the composer was in the mood to be affected by events the most casual and trivial. The story goes—as told by my informant by a member of the Schumann family—that when the master was engaged upon the section referred to, a strolling coral seller came down the road, followed by a crowd of children, and calling attention to his wares by blowing a pipe upon which he could play three notes. With the flow of his sentimental melody arrested by the pleasant and obsequious music, Schumann at once proceeded to make the pipe theme the motive of an intermezzo, accompanied by a throng of semiquavers to stand for the children. The episode dies away (the man's pipe becomes faint in the distance) and the composer then resumes his interrupted strain."

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MAJOR AND MINOR.

FAILURE IN MUSIC.

Recently, says A. J. Goodrich, I attended a concert by the "advanced" pupils of a certain institution. I was led to suppose that the performances, if not artistic, would at least show the results of good instruction and conscientious endeavor. The programme consisted mostly of piano and song, and there were six "graduates." Three of these stood in the midst of hopeless musical wrecks, and one made your attempts to start a concert, and still there could continue the performance. The affair was so unusual and so embarrassing as to be unendurable, and after five numbers I left the hall. Thereafter I have endeavored to analyze the causes which produced such unfortunate results, for this concert was not an isolated case which might be dismissed with the remark that the teacher was careless and therefore unworthy of consideration. Such occurrences are common, and, in truth, about sixty per cent of musical instruction is so defective that failure is so complete, as in the case recorded, it betrays not alone poor instruction on the part of the teacher, but a lack of intelligence on the part of the pupil. And this is the greatest obstacle to overcome.

Otto Hegner has had one of the greatest teachers in the world to guide his course; but without any instruction whatever he has attained some degree of success. His whole nature is musical, his mind is prematurely developed, and his susceptible faculties have been inspired by every article he has experienced or fact discovered. He has written an orchestral concert, a volume of poems, a Bach fugue, or Beethoven sonata, each in turn preaches his sermon, and master like, his music speaks. It is easy enough to instruct such a pupil; but how few are there like Otto Hegner. We must deal with what we have. The mind of the average pupil is not musical, and his nature is not dominated by the dominant; it has never been thoroughly awakened from its quiescent state. The great need is, *how to apply musical force*. Therefore it is a matter outside the domain of music, that this explains why so many brilliant performances and celebrated musicians are unsuccessful as pedagogues. The very first requisite to the pupil is the ability to *think* is overlooked by the teacher, who excuses his failure by attributing to the pupil natural obtuseness.

If teachers would blame themselves with this quality the prohibition of teaching would be more frequent solutions, for the fault of failure can rarely be laid at the student's door. Even if his mind is not naturally musical, this explains why it is the teacher's duty to appeal to the kindred senses in such manner as to stir and awaken the dormant mental forces. Suppose the teacher sings a single tone and asks the pupil to imitate it, depending tone on a piano or organ. The attention is here concentrated upon a single tone and the ear is employed to. Then there is the next step, which is in the mind of something to be compared with its equivalent. The corresponding piano tone will be discovered on account of its resemblance in pitch with the tone sung. The distance between the vocal and the instrumental tone will also be noted. The latent faculty of thought is thus aroused through the more external and less dominant sense of hearing. After the pupil has discovered in this manner a number of piano tones corresponding to those of the voice, the teacher may announce that a given tone will be sung—middle C, for example. By ascertaining at the piano the union of this vocal sound, the pupil would know, without being told directly, that the key *C* is the one which corresponds to the given tone is known as *C*. Sight may also be employed in this synthetic method of appealing to the brain, thus: Ask the pupil to describe the piano key known as *C*. This is a key which is called *C*, because the mind is called into action through the sense of sight. The various piano keys known as *C* may then be discovered by the same method.

If the teacher sings the next diatonic scale above *C*, the natural inference to be drawn is that the new note is *D*. The fundamental harmonies of the tonic, the subdominant, and dominant may be indicated in the same manner, and the pupil will thus learn to designate the keys without being deprived of the inestimable privilege of seeing the keys indicated in the process of mental activity. Every fact or idea thus possessed is doubly valuable; for while in this manner a more permanent impression is produced, the process of mental activity is stimulated, and gradually prepares it for the perception of cause and effect, natural phenomena, etc.

One may be told that this method was born in 1855, and yet the statement may produce no effect. There is, apparently, no association, nothing calculated to exercise the mind, and no impression is made. But if I am informed that this method has been used a few years after Copérnic and Domenico Scarlatti, and in the same year as was J. S. Bach, I can associate these names together, and thus have a more potent epoch in musical history. The birth date of Bach gives me that of Handel, and I naturally assign them to the epoch with which Copérnic and Scarlatti, Copérnic, and the elder Scarlatti, association and comparison are thus brought to bear upon what would otherwise have been a bare statement of fact.

Upon this principle I would conduct the entire scheme of music instruction. The result upon a pupil would be a mind developed to such an extent that it could apply the principles of music science to any and every work undertaken: the average piano pupil consumes so much time in learning an etude or recreation that the music becomes satiating and the interest and all the pleasure which it theretofore disappears. At least one half of the time might be economized by analyzing the music and ascertaining the principles upon which it was constructed. (This would also alter the character of the light upon the manner of performance, but that cannot be explained here.) The interest, instead of being lost, would increase, and in three hours of each day might be saved through intelligent practice, and applied most profitably to the art of music as a whole and outdoor exercise. The art of music has become so complex and many-sided that time-saving methods become absolutely essential.

Even the young performer who essays the piano and the violin, and who, without a thorough understanding of the rudiments and nomenclature of music; all the chords, keys and scales, and the slightest lack of command of the keyboard, and at least an elementary knowledge of musical analysis. Beyond this there is greater technical achievement and its application to expression, harmony, and rhythm, and the study of the acoustics, analysis and interpretation, the theory of pedaling, and a general understanding of vocal music and the various important musical instruments. All of these essentials, and their particular application in the performances of every great artist, and even the equipment which a country music teacher requires is so complex and many-sided that the rational method of applying mental force and imparting knowledge.

The thousand performances of "Mignon" given in Paris since 1866 have yielded an income of \$1,200,000. The French composers, and \$150,000 to the composer and librettists.

There is one thing absolutely indispensable to the success of a composer, and that is a thoroughly good musical education, without which no one, however gifted, can succeed.

As it is now definitely settled that Herr Rosenthal will not come to America in the fall, and Mr. Josef has decided not to reappear in public, Mr. Adlerewski has a clear field when he visits this country next season.

Adlerewski is not one of those artists who feel the effects of "bad times," and opened his short tour of the English provinces at Nottingham recently with every success, and his old acquaintances and numerous admirers in this country will have an opportunity of seeing him again next January, when he will give a series of concerts.

The chapel, which was one of the features of the Tiffany exhibit at the World's Fair in Chicago, has been bought by a Chicago widow, and will be set up in that city next spring as a memorial chapel. The price paid was between \$40,000 and \$50,000. The Tiffany company, however, retains possession of the chapel for exhibition next fall and winter in Boston.

Yerd's "Falsalt," having received the ecstatic imprimatur of Paris, is now in London. The venerable composer, present of Paris added to society to the popular interest and eclat of the presentation that all sorts of pressure, from a letter by the Prince of Wales to the tears of Augustus Harris, have been put on him to come to London, and he has agreed to do so. The old man is obdurate, saying that he solemnly pledged that his old age should never be harassed by such a thing.

Most men who have been remarkable for longevity have been fond of music. Professed musicians, with all their eccentricities and their constant residence in the city, and free and late hours, will be found to have the advantage of the rest of every other profession. It is an exhilarating recreation, that always furnishes company in solitude, relieves the mind of a dreary gloomy thought, and instances of suicide amongst musicians are very rare, although some have met with sad reverses, yet scarcely can we find a musician who has not been a great success in the breast of a real musician, his soul is alive. I could never bring myself to encourage a father to chide his son for losing his time at a musical instrument, for the simplicity of the art, and the beauty of the music, and the power of the voice from him who breathes, music and the peace of a child."

Miss Leonora Hise, a popular young lady of Washington, is, and former, pupil of Adolph Hoyer, the well known St. Louis musician, has been highly praised for her excellent rendering of Charles Kunkel's "The Old Folks at Home," at a recent concert there.

Mr. J. Evans, of the firm of Newby & Evans, the well known piano-forte makers, at a few days' St. Louis, while on his recent trip through the West and South. The business of this popular firm has been somewhat limited. It is said that Newby & Evans have constantly been to make an instrument that would meet the requirements of the most exacting pianists, and how successful they have been is evidenced by the widespread recognition their pianos have been accorded.

Miss Lillian Russell and Signor Perugini having agreed to disagree, the theatrical world takes no further interest in the matrimonial intimacy of the popular pair. Yet it is said that Signor Perugini's feelings are deeply wounded and to such an extent that after the separation he promptly returned the plain wedding ring, but retained the costly jewelry said to be the work of the artist, and the admiration with which Miss Russell emphasized her ante-nuptial admiration for him. Signor Perugini is evidently as practical as he is sensitive.

Mme. Albani has explained that temporary tactlessness is the secret of her wonderfully preserved voice. It is to say, that before singing and taking role at night she hardly speaks a word all day, and remains as quiet as possible alone. Then Mme. Albani wisely makes a rule never to allow to her friends. Different artists have almost opposite rules for the preservation of their voices, and what Mme. Albani prescribes for herself would perhaps be quite unsuitable to Mme. Tatti, who, according to her friends, sings all day.

In the London Musical Times, Joseph Bennett, the distinguished critic and essayist, says: "The young American musician has but one idea of education—to go to Germany and study under Heineke, Jadassohn, or Reinecke. Yet it is to be feared that this sound notion, no doubt, but not a trace of individuality; in fact, it becomes a serious question for our practical musicians, whether or not it would not be equally satisfactory (and certainly cheaper) to rest content with their large importation of ready-made German musicians, and to cease from exporting raw material, and to work practically instead with the Teutonic article."

M. Ambrose Thomas, who on the occasion of the thousandth performance of "Mignon," has been made a Grand Cross of the Legion of Honor, is the only French composer who has ever attained that exalted dignity. Maudslayi was only a grand officer of the order. M. Meyer is a commander, M. Massenet and Saint-Saens are officers, and M. Paladilhe simply knight. There is a grand officer, the Duke of Orleans, and M. St. Saens, and M. Guarnieri, who was the director of the National Conservatory of Music, was made a commander a month before he died.

The following artists have been cast for the forthcoming festival performances: Elsa, Marie, and Maria; Ortrud, Miss Marie Brema and Fräulein Malthea; Lohengrin, E. van Dyck; King Henry, Carl Gottschalk; Tristram, Carl Gottschalk; Isolde, Tannhäuser, W. Grünig; Wolfram, Th. Reinmann; and G. Kaschmann; Landgraf, Georg Döring; Walther, Carl Gottschalk; Emil Gerhäuser; Elizabeth, Fräulein Elise; Elsa, Fräulein Gaski; Venus, Fräulein Malthea; Parsifal, E. van Dyck, W. Grünig, and Willy Birkenkoren; Kundry, Frau Reinecke, and Miss Mary Brema; Guntram, Franz Greng and Max Mäkel; Amfortas, Kaschmann and Th. Reichmann; Klingsor, F. Planck and Michael Takas; Titurel, W. Fenten.

According to recent reports, Bremen is to have a Rubinstein Theatre next winter, which is to be devoted exclusively to the works of the great Russian Biblical operas, "The Tower of Babel," "Moses and Christ," etc. As plans for this new temple of music are slowly being matured, Bremen is evidently desirous of throwing down the gauntlet to Hamburg. Meanwhile the Munich Allgemeine Zeitung voiced the popular discontent with the management of the Wagner festival society. It cried: "The festival of Freiherr von Gross, the Festival treasurer, for forbidding ticket agents to sell 'Tarisfati' tickets to the public, and for forbidding the sale of tickets for the performances of 'Lohengrin,' and 'Tannhäuser.' Not only were the Germans reluctant to pay tickets on such conditions, but also the Americans and English, who were protesting against imposition of this sort, are complaining of Gross' order."

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JULY, 1894.

MUSIC IN THE REVIEW.

Subscribers to the REVIEW have in this month's number, the usual variety of good things:

"Air de Ballet" by L. Conrath, whose compositions vie in popularity those of Moszkowski, is a very pretty and mercurial *salon* piece and will find many admirers.

"Technical Exercises" by Schillinger contain the exercises found in the repertory of the great artists and will be welcome by all earnest students. Mr. Schillinger is known as one of the best of pedagogical writers, and his preface to the work will be read with special interest.

Three "Tone Poems" for the young by Gurli-Stids, entitled Dancing Waves, Free Fancies and Sunday, are beautiful and varied, and offer splendid practice.

"Twelve Pieces" by Lemoine-Saris are text pieces and studies as used in the Paris Conservatory. Their acceptance as such by that renowned institution speaks for itself.

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LISZT'S BIOGRAPHY.

Miss Rammann has much which is both interesting and instructive to tell about Liszt, both as a conductor and as a teacher.

She claims for him that, as a conductor, he reduced to a system the method inaugurated by Beethoven. This is explained by the statement that before Beethoven all instrumental music was based upon beauty of form and intellectual restrictedness (*schönheit und beschränkung*), and that for the representation of this the "strict" style of conducting (*strenge*) beating the time of each bar and its constituent parts) was all-sufficient.

Plain, with Beethoven's poetical ideas, romanticism and dramatic scenes entered into the scope of instrumental music, a more varied time of accentuation ("free" conducting) became necessary.

This consisted in indicating the phrasing of it, might be, long drawn-out passages, rather than in beating the time of each separate bar. "Periodic delivery" (*Periodische Vorführung*) was the term which Liszt adopted for this portion of his method. As a whole, he characterized his system as "style in performance."

Though Liszt effected much by his mien and gestures, it was one of his maxims that all, or nearly all, the conducting should be confined to the rehearsal, so that little or no help should be required from the conductor at a performance.

Thus at performances which had been adequately rehearsed, he would often stop beating time, and only resume doing so when it became actually necessary.

It was an easy matter for him to familiarize the Weimar Orchestra with this method; but it was a

method very naturally opposed when he came to stand before a strange orchestra. It is hardly necessary to state that his system of "periodic delivery" or "pantomimic conducting," as Mr. Manns has termed it, has been in the main adopted by nearly every competent conductor of the present day.

Probably no one ever had so many pupils as Liszt had. As a teacher of the pianoforte, opposed as he was to the cut-and-dried academical method, which put technical requirements above intellectual reproduction, it was his wont to teach by precept and example.

Not only would he play to his pupils, but he would exemplify to them what was to be done by reference to external circumstances, poetry, painting, sculpture, etc.

As an example of this mode of procedure, Miss Rammann relates that on one occasion of his trying in vain to make a pupil comprehend the proper rendering of Chopin's *tempo rubato*, he took him up to the window and bade him look out. A strong wind was blowing. "Look at that tree," he said; "the leaves and twigs are swayed about by the wind, but the branches and trunk stand firm—that is *tempo rubato*."

This agrees with Chopin's dictum that the left hand is to be the backbone of the music, and keeps strict time, but that certain liberties are to be allowed to the right—the "singing" hand.

So much is this at variance with the practice of the majority of present-day Chopin-players, and the information to be derived from dictionaries, that it seems not out of place here to refer those interested in the matter of Chopin's *tempo rubato* (which differs widely from that of the Hungarian school, etc.) to the exhaustive account given of it on pp. 100-103 of vol. II. of Professor Nielsen's book.

Liszt pursued a similar course with his composition pupils; or rather, to be strictly within the mark, with the shoals of young composers who were never tired of pestering him for his advice and criticism in regard to their immature attempts. In the kindest way he was always ready to look at their manuscripts, and, without laying down the law, would remark: "This passage might have been otherwise," or "I should prefer it thus," illustrating his meaning on the pianoforte.

An amusing anecdote is told of a certain Rindt, a young composer, who, one fine summer morning, brought him a sonata in a single movement after Liszt's design. The master sat at his writing-table, pen in hand. Pointing to a far-fetched modulation, he remarked: "That won't do." "Why not?" retorted the young composer. "It sounds quite well." "Not!" replied Liszt. "It won't do, and ought not to be so." On Violie still continuing to dispute the point, Liszt, waxing warm, rose from his seat, and advancing towards the young obstinate, filled his pen full of ink on to his newly starched white waistcoat, and remarked: "That, too, will do, but it ought not to be!"

Several amusing anecdotes are told. For the first time, we believe, of Liszt's coming into contact with his biographer. Here is a good one of his meeting with Schumann at Düsseldorf early in the fifties.

At an afternoon party Schumann was all agog to hear Liszt play. Liszt had brought a new concert piece with him, and, sitting down at the pianoforte, Schumann sat down by his side, to turn over the leaves of his manuscript.

After Liszt had played a few pages, Schumann edged back his chair, and by the time the performance was concluded he had vanished, having edged his right arm into the piano door. Curious, it seems, that Schumann, who himself was for long regarded as a musical heretic, should have taken offence at Liszt's progressiveness, and should thus have been so conservative.

It would be easy to enlarge upon its contents. But we refrain from attempting this in the hope that the work may some day be issued in an adequate English version.

CITY NOTES.

J. J. Voellmecke, the well-known musician, has arranged Woetzel's 5th Mass for two voices, soprano and alto, tenor and bass.

Miss Grace Nicholls, a pupil of James M. North, the prominent vocal teacher, has sung in recent concerts with pronounced success. Miss Nicholls has a mezzo-contralto voice of much promise.

P. Robert Klute gave a concert at Kron's Hall, on the 23d ult. A very good programme was offered and ably rendered. Among the successful numbers was "International Fantaisie," duet by Epstein, played by Miss Grace Magee and P. Robert Klute.

August Halter has been re-engaged as organist at the Second Presbyterian Church. The choir is composed of Miss McElmish, soprano; Mrs. Bollman, alto; H. Vinson, tenor; and E. Dierkes, bass.

The West St. Louis Daneen Choir and Franz Abt Maenncheror, under the chorodirection of J. J. Voellmecke, held a day's outing at Okawville, Ills. A most pleasant time was enjoyed by every one, the occasion being enlivened by choruses rendered in superb style under Mr. Voellmecke's able direction.

Now that a new director is to be chosen for the Choral-Symphony Society, we trust a new impetus will be given its affairs. The Society has nothing to lose and much to gain by the change.

Mrs. Nat Hazard, formerly of St. Louis, is spending a few weeks here visiting friends, of whom she has a host. Mrs. Hazard has been studying under George Sweet, the celebrated singer and teacher, of New York, where she resides, and has developed a voice of singular beauty and sweetness. It is to be hoped her many friends will have an opportunity of hearing her concert.

Robert Nelson, the well known vocal teacher, of 2327 Washington Ave., has lately received pupils from Mexico, Canada, and Kansas City. Dr. Caupbell, who is residing under Mr. Nelson, is tenor of the Grand Ave. Presbyterian Church.

Miss Katie Jochum, the pianist and teacher, of 1965 Lamont St., was highly complimented, by those present at her recent recital, upon her mastery rendition of the "Harp" Nocturne, by Raff.

Charles H. Galloway gave a most interesting organ recital recently, at the First Presbyterian Church, of which he is organist. The programme included First Sonata by Salome, Largo by Handel, Funeral March by Chopin, Poet and Peasant Overture by von Suppe, and Chant Seraphic by Gounod. Miss Clara Carroll, soprano, sang two songs by Nevin magnificently, and proved herself the possessor of a very beautiful soprano voice. Galloway is winning laurels for his admirable organ work—he now has one of the best organs in the city.

The following remarks of Johann Strauss, regarding his early life, are quoted in the *Deutsche Rundschau*: "My father was stern, often severe; but we were not afraid of him. Here is a good one of his meeting with Schumann at Düsseldorf early in the fifties. At an afternoon party Schumann was all agog to hear Liszt play. Liszt had brought a new concert piece with him, and, sitting down at the pianoforte, Schumann sat down by his side, to turn over the leaves of his manuscript. After Liszt had played a few pages, Schumann edged back his chair, and by the time the performance was concluded he had vanished, having edged his right arm into the piano door. Curious, it seems, that Schumann, who himself was for long regarded as a musical heretic, should have taken offence at Liszt's progressiveness, and should thus have been so conservative. It would be easy to enlarge upon its contents. But we refrain from attempting this in the hope that the work may some day be issued in an adequate English version."

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The jubilee to commemorate the fiftieth year of Johann Strauss, will be held at Vienna, October 15.

The Russian pianist, Sapelinskoff, a pupil of Mme. Sophie Menter, is meeting with excellent success in London.

Mme. Melba has created a furore at Covent Garden in "Faust" and "L'Académi de la Musique." The latter was revived especially for Mme. Melba.

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Frau Cosima Wagner, widow of the composer, is said to be growing eccentric. She recently composed five pieces to the five dogs belonging to her son Siegfried, and upon the birthday of that son called a company together, brought the dogs in and had the poems sung for the benefit of the pups.

The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing it.

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The accompanist gets no credit nor thanks for teaching the soloist his part; and, as a rule, if the blunder is made in the rendering of a song, the accompanist gets the blame, and is often regarded as being unmusical, soulless, cold and unsympathetic.

A. P. Erker & Bro., the well known opticians, 617 Olive St., make a specialty of oculists' prescriptions. They have constantly on hand the finest stock of opera glasses, telescopes, drawing instruments, artificial eyes, etc.

Miss Jauch's marriage to Assistant District Attorney Wellman has been fixed for June 26th, and it will take place in Stamford. She intends to give up singing in opera after her marriage, and possibly she may sing in even in concert.

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PREFACE.



Every good composition for the piano-forte which is performed in a smooth and clear manner, and with the observance of the marks of expression (*p.*, *pp.*, *mf.*, *f.*, *ff.*, *rit.*, *accel.*, *crescendo*, *dim.*, etc.), will always create a favorable impression on the listener. Such a performance presupposes a certain technic without which no piece can be acceptably rendered.

To properly equip the student with this required technic is the object of these exercises. Flexibility, power, extension, etc., of the fingers are taken up in their proper order. To attempt the performance of an exacting piece without these important requisites would make a farce of the composition.

The subterfuge of musical expression will not cover technical imperfections. Fine expression in music is grounded on a perfect technic, a refined taste, and a thorough knowledge of all the different branches of musical art, combined with common sense. To study indiscriminately compositions and etudes will benefit you very little, and consume too much time; you must go to work and study pertinent technical finger exercises. The majority of all piano-forte players do not know, or do not want to know, how imperfectly they play, and so they continue drumming on that noble instrument, the piano, all their life-time without making one earnest effort to improve, offering as an excuse want of time, whereas it is in reality lack of energy.

For such players these studies have not been written; but every experienced teacher will find in them what is most essential for a profound course of instruction, and every well-instructed student will find after three months' study that he has made real progress. To convince him of this fact, let him repeat one of the compositions which formerly he played deficiently, and compare the present rendition with a previous one; what formerly proved difficult passages, now appear easy. This will surely encourage him to continue the practice of these exercises. While it may be hard labor, it is certainly the quickest road to improvement. The studies are not entirely new, but their collected form will save much time.

In conclusion, reference may be made to the hands of male and female players. The hands and fingers of the former are generally stronger than those of the latter, which, however, have the greater tenderness and velocity. The hands and fingers of the female lack in the production of tone color. The following exercises will correct these faults. These exercises are the result of thirty-five years' experience as a music teacher.



Rules and Remarks concerning the Study of Part I.

In all exercises in which there are whole notes (in brackets), these whole notes are not to be struck, but silently pressed down and held while the other notes are being played.

Accent the first note of each group, and play each exercise not less than twelve times.

Play the notes **legato**.

By legato is meant the keeping down of each key during the full length or time value of the note, and until the next note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot the rear one is lifted, not before. Legato playing is accomplished in precisely the same manner.

When the fingers are fatigued, take up the exercises for the left hand.

If these exercises are diligently practiced every day, you will be able to play them in succession in about six weeks, and perhaps by memory in three months. The exercises from No. 49 to 58 are intended for players able to reach a tenth.

Players with smaller hands may practice such as are within their reach.

In Nos. 75, 76, 77 and 78 be very careful about accenting the first note in each group.

In Nos. 89 and 90 it will be of great advantage to place the third finger of the unemployed hand between the black keys A flat and B flat, and in Nos. 93 and 94 between the keys of A flat and G flat; this will prevent the third finger of the employed hand from sliding off the A flat key. You will gain by this manner of practice the ability to span with ease a major third with the third and fourth fingers—a very important acquirement in piano technic.

In Nos. 105, 106, 107 and 108 be careful to raise the third finger as high as you can. Nos. 121 and 122 are to be played from the wrist in the same manner as octaves. In No. 127, if you cannot span the interval A natural to D sharp, take A flat as the first note; and in 128, G sharp.

The exercises Nos. 141, 142, 143 and 144 must be practiced with different degrees of touch. First practice mezzo forte (*mf.*) with a high stroke, without straining, and then pianissimo (*pp.*); in the pianissimo practice raise the fingers just as high as in the mezzo-forte practice, and naturally with less power in striking. This way of practicing requires much patience, but it is very necessary because you will never learn to play pianissimo distinctly unless you raise your fingers high enough. After being able to play these exercises, *pp.* and *ff.*, with the same velocity, begin to practice them *pp.*, *p.*, *mf.*, *f.* and *ff.*, and then *ff.*, *f.*, *mf.*, *p.* and *pp.*

In devoting your time to all these exercises, you must bear in mind that if you wish to accomplish very good or extraordinary results on the piano, you must exercise an extraordinary amount of diligence and patience.

The end crowns the work. The greater the obstacles overcome, the greater the glory that falls to you. What is easy of accomplishment wins no laurels. The lives of all our best musicians are lives of hard study and indefatigable labor.

TECHNICAL EXERCISES.

for the
Development of the Fingers.

PART I.

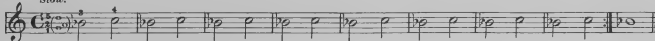
Charles Schillinger.

Each exercise should be studied as shown in the following four examples.

The whole notes must be held down during the playing of all the measures and their repetitions.

Example I.

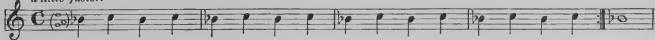
Slow.



Repeat from 4 to 16 times.

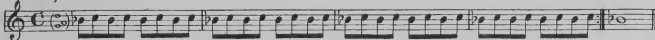
Example II.

a little faster.



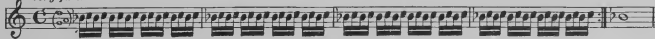
Example III.

still faster.

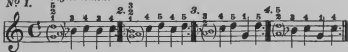


Example IV.

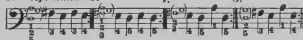
very fast.



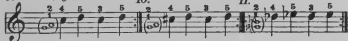
Nº 1. right hand.



5. left hand.



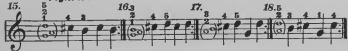
9. right hand.



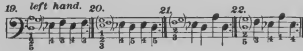
12. left hand.



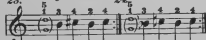
13. right hand.



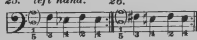
19. left hand.



23. right hand.



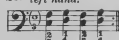
25. left hand.

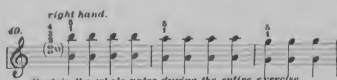
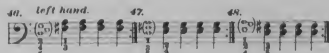
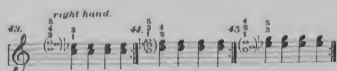
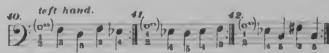
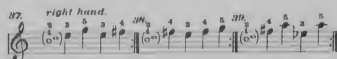
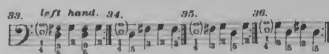
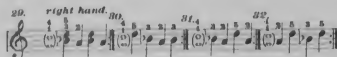


27. right hand.

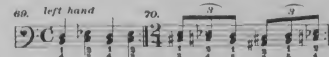
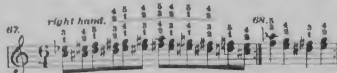
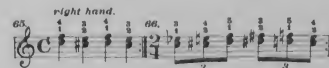
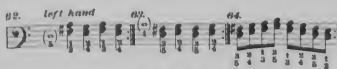
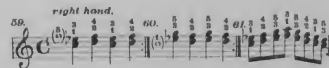
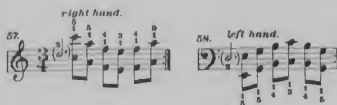
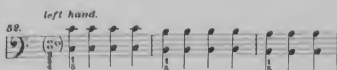


28. left hand.





Sustain the whole notes during the entire exercise.



75. *right hand.*

76. *left hand.*

77. *right hand.*

78. *left hand.*

79. *right hand.*

80. *left hand.*

81. *right hand.*

82. *left hand.*

83. *right hand.*

84. *left hand.*

[illegible]

104. *left hand.*


105. *right hand* 106.

107. *left hand.*



108.

right hand.

109. 

left hand.

right hand.

121.

left hand.

122.

right hand.

123.

124.

Strike the chords ⁽³⁾ from the wrist.

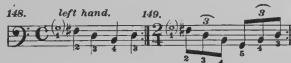
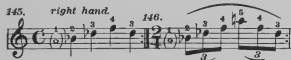
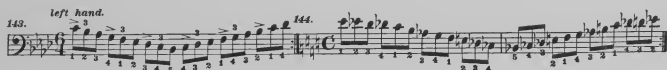
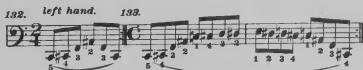
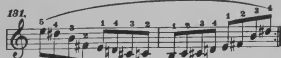
126. *left hand.* 126. *right hand.* 127.

128. *left hand.* 

129. *right hand.* 

130. 

129. right hand. 130.



Be very careful to connect legato the notes under []





Some people, upon hearing a composition of medium difficulty performed on the piano, will exclaim: "I cannot follow the melody," others will declare it a "chaos of notes." Remarks of this kind are to a great extent justifiable. All mediocre players unknowingly produce unsatisfactory effects if they attempt to play a good composition, and they will continue producing such effects if they do not study technical exercises which will enable them, in striking notes, to single out and render some *f.* or *p.*, *i. e.*, to emphasize the melody and subdue the bass, especially the accompaniment.

To every composition of any merit these rules are strictly applicable. The works of Bach, Haydn, Mozart, Beethoven, Mendelssohn, Chopin and Liszt require the closest observance of these rules, besides attention to their other difficulties. The following exercises will assist the student in overcoming these difficulties, provided he has studied the exercises in Part I. at least one hour a day for one year.

Rules and Remarks concerning the Study of Part II.

In Nos. 1, 3, 5 and 7, and all similar exercises, strike the first note *piano* and the second note *forte*, but keep the first note down the length of a full quarter note. In the three exercises succeeding No. 1 and as well as in the three exercises succeeding No. 5, and all similar exercises, the first note becomes by degrees shorter, being always kept down as a quarter, while the second note becomes longer. In Nos. 2, 4, 6 and 8, and all similar exercises, where two notes are on one stem and one of them is larger than the other, strike the larger note *forte* and the other *piano*. To accomplish this, raise the hand from the wrist and lift up the finger which is to strike the *forte* note higher than the other; by doing so it will be easier to strike the large note *forte*, because the weak note will be struck by the easy wrist power, while the other will receive the finger power.

However, as these exercises require much patience and study, it is not necessary to play them always as they are written; to break the monotony, you may use any two other notes in the middle part of the piano, but change the fingers on them as indicated.

In Nos. 17, 18, 19 and 20 strike the first note very *forte* and the three-sixteenths very *piano*, but keep the first note down as a quarter note.

In Nos. 21, 22, 23 and 24, strike the large note very *forte* and the other very *piano*, but keep all the notes down in succession.

Play Nos. 25, 26, 27, 28, 29, 30, 31 and 32 from the wrist, raising high the finger which is to strike the large note, as explained previously in Nos. 2, 4, 6 and 8. For Nos. 29, 30, 31 and 32, you may use the Pedal, and then observe whether you hear the whole chord *piano* throughout and the Arpeggio chord *forte*.

Study Nos. 33, etc., in the same manner as Nos. 1, 3, 5 and 7.

PART II.

11

1. *right hand.*

5. *left hand.*

9. *right hand.*

13. *left hand.*

17. *right hand.*

18. *left hand.*

19. *right hand.*

20. *left hand.*

right hand.

21.

left hand.

22.

right hand.

23.

left hand.

24.

right hand.

25.

Strike the chords from the wrist.

left hand.

26.

right hand.

27.

left hand.

28.

right hand.

29.

30.

left hand.

31.

32.

right hand.

33.

left hand.

34.

right hand.

35.

left hand.

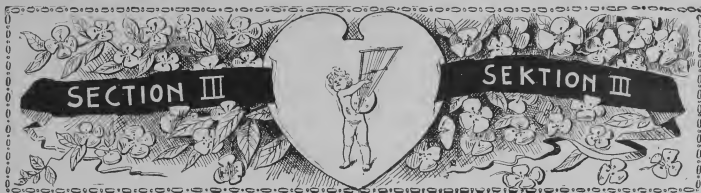
36.

right hand.

37.

left hand.

38.



In classical compositions for the piano-forte we very often find peculiar difficulties, such as being obliged to play, simultaneously, triplets in one hand and eighth or sixteenth notes in the other. Very few piano-forte school books exemplify or give the necessary exercises to overcome technical difficulties which require a great independence of the hands and fingers. In the following the student will find the necessary exercises.



Rules and Remarks concerning the Study of Part III.

In Nos. 1, 2, 3 and 4 count the eighth notes aloud until you are able to play the exercises correctly. Then increase the velocity gradually until you imagine you play eighth notes with one hand, and triplets with the other.

In Nos. 5, 7, 9 and 11 accent the first note very strongly in each hand, and when you are able to play these exercises fluently attempt 6, 8, 10 and 12.

In these exercises you must in the beginning retard upon the second triplet note, and more so upon the third note of the triplet figure,



PART III.

1. *Count* 123 456 123 456 12 34 56 123 456 123 456 12 34 56 12 34 56 123 456

5. 6. 7. 8. 9. 10. 11. 12.

1533 - 8

AIR DE BALLET

3

To
Aug. F. Reipschlaeger

Moderato $\text{♩} = 92$.

Louis Conrath. ✓

Con gusto.

cresc.

cresc.

First system of musical notation, measures 1-4. Treble and bass staves with chords and arpeggios. Fingerings 1-4 are indicated above notes.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 6 is marked "una corda" and "p". Fingerings 1-4 are indicated.

Third system of musical notation, measures 9-12. Treble and bass staves. Measure 10 is marked "rit.". Measure 11 is marked "a tempo, tre corde." and "f". Fingerings 1-4 are indicated.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measure 14 is marked "cresc.". Fingerings 1-4 are indicated.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measure 17 is marked "cantabile." and "p". Fingerings 1-4 are indicated.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Measure 21 is marked "rit.". Measure 22 is marked "a tempo.". Fingerings 1-4 are indicated.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics include *mf* and *f*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include *f* and *p*. Tempo markings *rit.* and *a tempo, cantabile.* are present.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics include *f* and *p*. Tempo markings *rit.* and *a tempo.* are present.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics include *f* and *p*. The system concludes with a double bar line.

9

The musical score consists of six systems, each with a grand staff (treble and bass clef). The notation is highly detailed, featuring numerous chords, arpeggios, and melodic lines. Key markings include 'cresc.' (crescendo) and 'f' (forte). The key signature is B-flat major (two flats). The page number '1041 - 8' is printed at the bottom center.

una corda.

pp

a tempo.
tre corde.

p

animato.

f

largamento.

ff

1541 - 5

PRELUDE.

C major.

Notes marked with an arrow(↗) must be struck from the wrist.

Lemoine - Sidus. Op. 37.

Allegro. ♩ - 112 to ♩ - 112.

1. *legato.*

1595 - 12

Copyright, Kunkel Bros. 1894.

SONG OF THE BROOK.

5

Pastorale.

C major.

Notes marked with an arrow (↘) must be struck from the wrist.

Lemoine-Sidus. Op. 37.

Moderato. $\text{♩} = 144$.

2. *legato.*

p

f

ritent.

a tempo.

sf

f

sf

sf

MAY BREEZES.

Waltz.

F major.

Notes marked with an arrow(\) must be struck from the wrist.

Lemoine, Sidus. Op. 37.

Allegretto. $\text{♩} = 80$.

Cantabile.

3.

The musical score is written for piano and consists of seven systems of music. Each system contains a treble and a bass staff. The key signature is one flat (B-flat major or F minor). The time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 80 beats per minute, and the character is 'Cantabile'. The score includes various musical notations such as notes, rests, slurs, and fingerings. A 'Fine' marking is present at the end of the sixth system. The piece concludes with a repeat sign at the beginning of the seventh system.

TOCCATINA.

C major.

Hunting Song.

Notes marked with an arrow(↘) must be struck from the wrist.

Lemoine-Sidus.Op. 37.

Allegretto. \bullet - 120.

[illegible]

FLEECY CLOUDS.

G major

Waltz.

Notes marked with an arrow (^) must be struck from the wrist.

Lemoine, Sidus, Op. 37.

Allegretto $\text{♩} = 80$.

5.

Copyright 1894.

1595. 12

HAPPY VOYAGE.

9

Rondo.

F major.

Notes marked with an arrow must be struck from the wrist.

Lemoine, Sidus, Op. 37.

Allegretto. $\text{♩} = 132$.

6

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The first system is marked with a '6' and a 'f' dynamic. The music features various fingerings and articulations, including slurs and accents. The key signature has one flat (Bb). The tempo is marked 'Allegretto' with a quarter note equal to 132 beats per minute. The score is labeled 'Rondo' and 'F major'.

VILLAGE FESTIVAL.

A minor.

Hurdy Gurdy melody.

Lemoine-Sidus. Op. 37.

Notes marked with an arrow(^) must be struck from the wrist.

Moderato. $\text{♩} = 72$.

7.

cresc.

Fine.

cresc.

dimin.

ten.

1535-12

WOODLAND WARBLINGS.

11

Rondo.

G major.

Notes marked with an arrow(↗) must be struck from the wrist.

Lemoine-Sidus, Op. 37.

Allegretto. $\text{♩} = 126$.

8.

Copyright 1894.

1595 - 12

Repeat from the beginning to Fine.

CHILDREN AT PLAY.

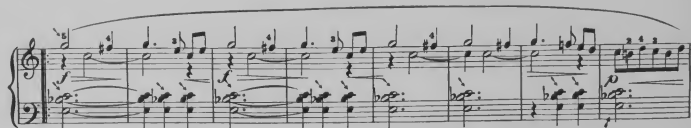
C major.

Capriccio.

Notes marked with an arrow(↗) must be struck from the wrist.

Lemoine Sidus. Op. 37.

Allegretto. ♩ - 100.



THE BUMBLE BEE.

13

Rondo.

D major.

Notes marked with an arrow (↗) must be struck from the wrist.

Lemoine, Sidus Op. 37.

Allegretto. ♩ = 138.

10. *p* *legatissimo.*

mf *cresc.* *dim.* *p*

mf

Fine. *f* *p*

MERRY BROOKLET.

G major.

Rondo.

Notes marked with an arrow(↘) must be struck from the wrist.

Lemoine, Sidus Op. 37.

Allegretto. $\text{♩} = 72$.

11.

p legato.

cresc.

small.

cresc.

small.

COD 4.

Repeat from beginning to  then close with Coda.

STEEPLE CHASE.

15

Toccatina.

G major.

Notes marked with an arrow(\) must be struck from the wrist.

Lemoine-Sidus, Op. 37.

12. **Allegro** $\text{♩} = 60$.

legato.

simili.

DANCING WAVES.

(TANZENDE WELLEN.)

C major.

Gurlitt. Sidus. Op. 101.

Notes marked with an arrow(↗) must be struck from the wrist.

Moderato. ♩ = 80.

9. *mf cantabile.*

simili.

ff dolce. *simili.*

Ped. ✱

decesi. *Fine.*

Ped. ✱



Repeat from the beginning to Fine.

FREE FANCIES.

(SCHWÄRMEREI.)

C major.

Notes marked with an arrow (^) must be struck from the wrist.

Gurlitt. Sidus Op. 101.

10. *Con moto.* $\text{♩} = 72.$ *cantabile.*

espressivo. *legato.*

cresc.

appassionato.

de - cres - cen - do *storia.*

SUNDAY.

13

SONNTAG.

f major.

Notes marked with an arrow(^) must be struck from the wrist.

Gurlitt. Sidus. Op. 101.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Lento. 126.

(See Kunkel's Pedal Method.)

11.

p *mf*

sing *dong* *simult.*

Pedal.

smorz. *mf*

Pedal.

Praise the Lord, the mighty King of honor.

CHORAL. Lobe den Herren, den mächtigen König der Ehren.

simult. *simult.*

Pedal.

Pedal.

Pedal.

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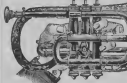
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